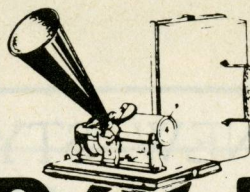
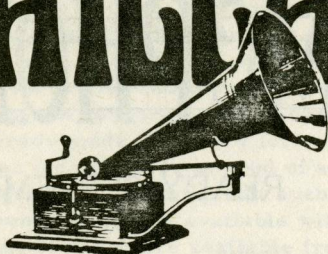


The HILLANDALE News



FEBRUARY 1982 No 124

AMUSING.

INSTRUCTIVE.

USEFUL.

Price
£15 15s.

INCLUDING

3 Vocal,
3 Instrumental, and
6 Blank Cylinders.



"THE EXCELSIOR" PHONOGRAPH

A MARVELLOUS TALKING MACHINE.

Not only reproduces exactly all Sounds, Songs, Speeches, and Instrumental Music, but will also receive and immediately repeat anything and everything with wonderful accuracy.

Gives the greatest amusement at home.

Requires no ear-tubes.

Is loud enough to be heard all over the house.

Especially made for J. W. Rowe & Co., and licensed for private use by the Edison Bell Co., each apparatus bearing a license plate.

Extra Cylinders, Vocal, 6s.; Instrumental, 7s.;
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Small Phonographs from 27s. 6d. Grand results.
CINEMATOGRAPHS from £3 10s. to £45.

All Orders accompanied by remittance will be despatched same day as received. Machines always on view.

J. W. ROWE & CO.,

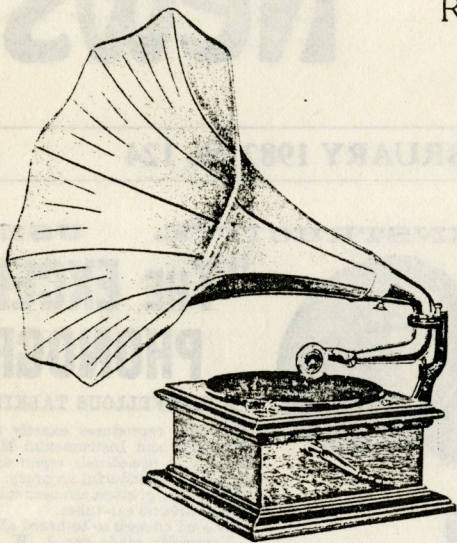
15 & 16, ALDERMANBURY, LONDON, E.C.

NOVEMBER 1897: A Graphophone by any other name.....

NEW STYLE

GRAMOPHONE

READY SEPTEMBER 1st.



SPECIFICATION.

Handsome Oak Cabinet.
Single Spring Worm Driven
Motor.

Ten inch Turntable
(will play any size Record).

Taper Arm.

Exhibition Sound Box.

Morning Glory Horn
in Colours.

The "INTERMEDIATE" MONARCH

£4 10 0

The "Intermediate Monarch" meets the urgent demand for a Genuine Gramophone at a low price. It is a thoroughly reliable Instrument, and bears the Gramophone Company's Trade Mark of excellence.

THE GRAMOPHONE COMPANY, Ltd., 21, City Road, E.C.

September 1908: the first Intermediate Monarch (See also pp. 333-4)

Edchat

Suggestions come in to various Society Officers from members, some of which find their way eventually to my desk. At the moment I have one in front of me suggesting that a register of members' machines be produced, giving members' names and addresses with details and photographs of their machines. The idea is to encourage the interchange of information and advice between members, but I fear it would also provide a ready made Directory for every burglar who could read, and I suggest it would be better for members in need of advice to communicate initially through the pages of the magazine. The help that such a book would provide in identifying models and makes is probably already available with all the books that have been written on the subject, many of which are available from the Society.

Most suggestions consist of requests for specific types of article in the magazine. These are useful to the Editor, who obviously likes to know what his readers require, but his problem is that he is only able to provide what members write. I have had one or two requests recently for information on early techniques in recording; enquirers point out, quite rightly, that plenty has been written about the material recorded and the machines for reproducing it, but hardly anything seems to be generally known about the essential recording process. I suspect that there may not be a great deal of information to find on this subject, because it would appear that the early recording engineers developed their own methods and kept them very much to themselves. One is reminded of the total lack of advice available to Guest and Merriman from Columbia on the basic techniques of cutting a record, whether acoustic or electric. However, there must be something waiting to be researched, so would someone like to have a bash at it?

Dear Sir,

A funny thing happened to me on the way to the post office today.

I was walking along the road to the local post office when I almost passed a man carrying two items, one of which could only be a portable gramophone of the HMV type. He did not notice me at first, but went about twenty yards past me before he stopped and turned, to see me looking at this gramophone in his hand. Jokingly, he asked if I wanted to buy it. He was flabbergasted when I seriously asked him what he wanted for it. I took it from him, put it on the pavement and assured myself that it was a complete gramophone and not a conversion that he used for carrying his sandwiches to work. We negotiated a price, and continued our respective journeys much happier men. It is not often one meets a complete stranger in the street with a common interest, and luck must have been tapping both of us on the shoulder this morning.

D. R. R.

1: A Chocolate Vision

There I was in South-East Asia, the borders of the Indian Ocean and Burma in the West, Cambodia and Laos in the East, Malaysia and the Gulf of Thailand in the South, and something very interesting coming towards me down a road facing north - a sight I will never forget.

In Bangkok, one fifth of the population lives on these canal roads or 'klongs' and in little huts along the banks, transacting their daily business on the waterways themselves. I often dream of the impossible, but in a temperature of over 95° F would you believe I encountered a Thai child of about seven years old eating a chocolate record! Yes, a magic 6-inch disc of chocolate about $\frac{1}{4}$ -in. thick backed with biscuit, and in the heat and humidity a face smothered in what looked like the milk chocolate variety.

Investigation began. Where was the source of the mysterious chocolate records? How could I obtain supplies? In Bangkok it is generally possible to make oneself understood in English, although on reflection I do not think my British Airways phrase book covered "Where do you buy chocolate records?". Anyway, after a bit of gesture, including taking a nibble at the record in question (quite tasty!) it transpired that in Pak Nam, some thirty kilometres up the crocodile-infested Chao Phraya river was a trading store which sold rice, fish, paper lanterns and - chocolate records.

In a clearing in the jungle all was revealed to me. Costing 10 Bahts each (about 20 pence) they were made in far-away Tokyo by the Lotte Confectionary Company. Each record came in its own cardboard box titled "The Lotte Milk Chocolate Hit Album" with the sales motto "Made of delicious chocolate and as wonderful as the hit tune."

I hastened back to my hotel, hanging on the back of a pedal-cycle taxi, and into the hotel 'fridge they went. ...

Arriving back in London some weeks later, after visiting Hong Kong and India, I opened the two packets. What state would I find these delicious chocolate wonders in? Well, they had simply dried out and cracked into many pieces; the remains were hastily photographed by Phil Bailey for the C. L. P. G. S. Archives.

Bangkok - last stronghold of the chocolate record - a better sight than even the enshrined solid gold Emerald Buddha in the Grand Palace!

★ ★ ★

◆ The illustrations on the opposite page show Phil Bailey's photograph of the Lotte Hit Album (the record certainly looks 'hit') and the Author at his one-man show Clockwork Music Hall at the 1981 Edinburgh Festival. ('The Scotsman' photo.)

Technical Forum

MIKE FIELD

In any restoration job the problem of the transfer (decal) will inevitably arise. Should it be left as it is, touched up with appropriate paints or completely renewed? While an original transfer in fair condition is probably better than a modern reproduction from the collector's point of view, there are limits to acceptability. Very often the transfer is badly crazed, with parts lifting or missing on a wooden case or cast-iron base which itself needs repolishing or painting. In these circumstances it may be better to strip off all the original paint or polish and start again. If you do, then a new transfer will be required. Various transfers are available from the Society or overseas suppliers but these tend naturally to be the common variety (Edison trade mark, Graphophone etc.). When you need a less common type there is a supply problem.

A process known as the Scotchcal Photolabel System, manufactured by the 3M organisation, offers a solution for simple black on a colour (say gold) transfers. It is particularly appropriate for such applications as the patent numbers transfer on a late Graphophone Q or a Dog Gramophone. The method produces a transfer .004" thick, the edge of which is virtually undetectable to the eye.

First of all a good black and white master is required. Assuming a transfer in black lettering is required, first decide what scale to use. I use a master at least three times the original size and maybe as much as six times, and reduce it in the photographic process. This reduces the effect of slight errors and wavy 'straight' lines. If you are a good draughtsman/artist you can produce the master without special aids. However, I find it much easier to use Letraset letters; there is almost certain to be a sheet number in the Letraset range to match the original style of lettering. In most cases, particularly American, the letters are what is known as 'condensed'. If you do use Letraset, choose the size of letters to give the scale required. For example, if the original letters are $\frac{1}{8}$ " high, the letters could be $\frac{1}{2}$ " high.

Lay out the master on good quality cardboard or Bristol board and when satisfied with the result proceed to the photographic stage. Remember - a good black and white contrast is essential. The photographic process will not be described as camera buffs will know what to do and others can get it done by the local photographer. What is needed is a correct size (i.e. reduced from the master) negative transparency. To assist in reducing the master to the correct size negative, draw a scaling line on the artwork. For example, if the artwork is three times the size required, draw a 6" line labelled 2".

Place the negative, reverse side uppermost, on a clean piece of glass. Put a slightly oversize piece of Scotchcal 8012 photosensitive "black on clear" plastic over the negative so that the black plastic side contacts the negative. Put a piece of foam rubber over the Scotchcal and clamp or weight the lot together so that the negative and plastic are in close contact. Expose the glass to ultra-violet light.

This is the indeterminate part. Ideally one would use a special ultra-violet light exposure unit but not many homes have one on the shelf! We must resort to other methods. Ultra-violet lamps are used in many spheres, e.g. disco lighting, and you may be able to get access to one. Thorn lamps manufacture an 8-Watt ultra-violet strip-light — one would do for small transfers. Many domestic fluorescent lamps emit ultra-violet light but not all (Philips Actinic TLAD 15W/053L does) and of course daylight contains a proportion of u-v.

The problem is, how long to expose, and that has to be trial and error since the strength of the source is not known. About three minutes under an ordinary fluorescent tube (providing it emits u-v) would be a good starting point. Special exposure test wedges are available which enable the correct exposure time to be judged exactly, if you feel the expense is warranted.

After exposure, develop the image with Scotchcal developer 8500. This is non-messy, you don't need protective clothing and you can do it in daylight. (However, do not leave photosensitive material, exposed or unexposed, uncovered for any length of time). Simply pour a little developer over the black surface of the material and gently rub with a developer-soaked pad of cotton wool or lint and the image will appear. Continue until the image is clear and sharp. If you have the exposure right, the black will be dense with sharp edges. If incorrectly exposed, the pattern may not be complete or the lettering not sharp and the 0's and 8's could be filled in. Allow about fifteen minutes to dry. Cut round the edges of the finished transfer to obtain the exact size.

Mask off the area of the box or plate to the exact dimensions of the finished transfer where the transfer is to go and spray with the appropriate colour paint, usually gold. (Gold paint aerosols are readily available at Woolworths). Allow to dry. Remove the backing from the transfer material and place it carefully in position. Scotchcal photosensitive material is not like a water-slide transfer; it is fixed in position by a pressure-sensitive adhesive and cannot easily be moved once located. So get it right first time!

Making transfers is a rewarding and fascinating pastime and is only limited by your skill in making the master. However, the materials are not cheap. A pack of ten sheets of 10" x 12" material costs £25, a bottle of developer £2 and the developer pads (not absolutely essential) £4 for 100. All prices are VAT exclusive. One supplier is Photographic Services (Berks) Ltd, 11 Boulton Road, Reading, Berks. If enough members expressed interest, perhaps the Society could hold a stock of photosensitive material for sale at, say, £3 each. A lot of transfers can be made from one 10" x 12" sheet. An Instruction Bulletin No. 4-2A on the process is available from Decorative Products 3M, 3M House, [REDACTED] Bracknell, Berks.

Multicolour transfers are usually made by a silk screen process, which requires a master for each colour. It is a more complicated process for home use, but can give excellent results. A 'starter' kit would cost about £25 from Dryad, [REDACTED] Northgate, Leics.

THE FIRST VICTOR ELECTRICAL RECORDINGS

by George Taylor.

Roland Gelatt¹ has recounted in lively fashion how the conservative Victor company was finally convinced of the advantages of electrical recording, and started with the new process in 1925. A practical electrical process had been developed by Bell Telephone, and Victor signed an agreement for their process in March 1925. They also obtained the rights for an improved design of reproducing horn, which appeared in the Orthophonic Victrola towards the end of the year.

My particular interest is in vocal music on record, and I should like to illustrate how Victor's abrupt changeover to electrical recording is reflected in some records made in the spring of 1925. Most of the gramophones then in use, or in production, failed to make the best of the new records, of course, but nevertheless, one can perceive in various discographies the way in which Victor quickly and ruthlessly implemented their new policy. I shall describe one or two instances.

The recording career of the great soprano, Margaret Matzenauer (1881 - 1963) was drawing to a close in 1925. She recorded ten electricals for Victor². Of the eight published recordings, four are re-recordings of recent acoustics, taken in early January 1925. The acoustics were not published, and it seems likely that Victor were aware that electrical recording was inevitable, and that a prestige singer like Matzenauer could not be released on records made by an obsolescent process. The electrical versions were made on March 18 and 19. It will be recalled that the agreement with Bell had been signed only that month; so, once committed, Victor moved fast. I possess Matzenauer's Victor 1080, with one side each from the sessions of March 18 and 19. It sounds, in general, very fine, played with a lightweight pickup.

I have no doubt that other acoustic masters not yet used were scrapped and the pieces re-recorded electrically. For example, the tenor Giovanni Martinelli (1885-1969) was then at the height of his fame. In December 1924, he recorded acoustically arias from *La Juive*. These recordings were not released, and he remade the records electrically in June 1925³. Needless to say, many artists remade electrically selections that had been previously recorded acoustically and released. Martinelli had several shots at recording certain pieces before commercial discs were issued. For example, in February 1924, he recorded acoustically a song by de Curtis. This apparently was not acceptable and he had another try in December. Again this was not released, but a third try in June 1925, this time electrically, led to a commercial issue (HMV DA 740). It seems likely that the second of the acoustic sessions was overtaken by electrical events, as it were.

It is well known that the orchestra used in acoustic recording was essentially a wind band. The advent of electrical recording allowed the use of a more normal orchestra of wind and strings. However, the changeover to the new forces did not

occur immediately. In May 1925, the soprano Rosa Ponselle (1897-1981) was recorded electrically singing a couple of American folksongs⁴ and it is amusing to hear that the accompaniment is the old acoustic wind band - although the tuba playing the bass notes is now caught much better. This is two months after the establishment of electrical recording - perhaps even in 1925 the Victor musicians had good contracts!

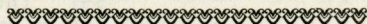
References:

¹The Fabulous Phonograph, Cassell, 2nd. ed., 1977, p.219 et seq.

²The Record Collector, Vol. 23, pp. 34, 35 (1976)

³Id., Vol. 25, pp. 175-185 (1979)

⁴HMV DB 872.



So You Think You Know

Answers to the quiz printed in our December issue

- | | |
|-------------------------------------|--|
| 1) Gramophone Co. Ltd. | 22) Gramophone Concert and Gramophone Monarch |
| 2) Indestructible/ Columbia | 23) His Master's Voice |
| 3) Edison/Gramophone Co. Ltd. | 24) 1904 |
| 4) Odeon and Jumbo - Fonotipia Ltd. | 25) Odeon Records, International Talking Machine Co. |
| 5) Edison Bell/Columbia | 26) Twin Double-Sided Disc Record |
| 6) Clarion/Edison Bell | |
| 7) Dominion/Imperial - Crystalate | 27) Alexander Graham Bell, Chichester Bell and C.S. Tainter |
| 8) Vocalion/Crystalate/Decca | 28) Percy J. Packman |
| 9) Edison Bell | 29) Charles Cros; method 'D' |
| 10) Sterling/Odeon | 30) Method 'C' |
| 11) Albion Record | 31) C. L. Newland; Duophone |
| 12) Anker Record | 32) A. D. Blumlein; two tracks at 45° and combined vertical and lateral tracks |
| 13) Arrow Record | 33) Valdemar Poulsen; Edward VII |
| 14) Beltona | 34) A. C. Haddy; Crystalate |
| 15) Coliseum | |
| 16) Diamond Disc | |
| 17) Guardsman | |
| 18) Jumbo Record | |
| 19) Scala | |
| 20) Victory Record | |
| 21) His Master's Voice | |

- | | | | |
|-----|--------------------------------|-----|---|
| 35) | Gramophone Co. Ltd. | 54) | Vertical - Lateral |
| 36) | Gramophone and Typewriter Ltd. | | Sapphire - Needle |
| 37) | Waterfield, Clifford and Co. | | Phono - Gramophone |
| 38) | J. E. Hough Ltd. | | Edison - Berliner |
| 39) | J. Wallis and Co. | | Hillandale - zig-zag |
| 40) | Johnson Talking Machine Co. | | |
| 41) | John G. Murdoch and Co. Ltd. | 55) | The Flamephone; it used
burning gas to amplify
sounds |
| 42) | Keith Prowse | 56) | Fetherflex |
| 43) | Standard Manufacturing Co. | 57) | Sharpening thorn needles |
| 44) | Columbia Graphophone Co. Ltd. | 58) | A substance for reviving
worn records |
| 45) | Barnett Samuel and Sons Ltd. | 59) | The Rev. Griffiths |
| | | 60) | 1903 |
| 46) | McCormack | | |
| 47) | Kirkby | | |
| 48) | Ernest Pike | | |
| 49) | Dawson | | |
| 50) | Arthur Gilbert | | |
| 51) | Correct | | |
| 52) | Correct | | |
| 53) | Incorrect | | |

POINTS & QUERIES

WHAT'S THE POINT OF THOSE CLIPS?

I am often asked why many H. M. V. gramophones of the late 1920s have one or two steel clips on the motor board, which do not seem to accommodate any part of the machine, nor any normal needle tin - least of all the H. M. V. type. The answer is that they were intended to hold tins of Tungstyle needles; these needles were of brass with a tungsten tip, looking rather like a bee-sting, and were said to last for fifty playings, provided they were not moved in the needle-holder once they had been used. They were known in America as Tungstone; I do not know when they were introduced, but they were certainly being sold by H. M. V. by 1921. They came then in paper packets of four, in Full or Extra Loud Tone. The tins of eight apparently did not come in until 1925. The clips for them came in later - probably in 1927, and provided a deep slot in the motor-board in which the tin was held by a spring. Later models (probably starting with the cheaper ones about 1929) have a much simpler clip, formed from a single piece of steel and surface-mounted. From the needle-tin collector's point of view, these clips are not a blessing, as they scratch the paint on lids. Three grades of needle were available in tins - Soft, Loud and Extra Loud. Colours followed those of the ordinary needles, although some of the Loud and Extra Loud had red or blue printing on a white ground, instead of vice versa.

C. P.

The Very Latest.

— THE —

'TWINS' DISC RECORD

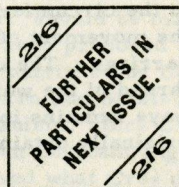
W A I T

Before ordering Double-sided Records, for what is going to be the SENSATION OF THE COMING SEASON.

Nothing has ever been heard to equal THE "TWINS" Double-sided Records.



2/6



10-in. Double-sided.

HARD BLACK MATERIAL.

NEEDLE CUT.

The "TWINS" Double-sided Disc Record will cause the biggest sensation the Talking Machine Trade has ever known.

The best recording. Bands a speciality. First list will contain among other sure winners :—"Love me and the world is mine," "Meet me Jenny," "Let me return to Dreamland," "Killarney," "Ring down the Curtain," "Star of my Soul," "The Volunteer Organist," etc., etc.

TRADE TERMS—The Most Liberal in the Trade.

This pre-announcement of the Gramophone Company's first British double-sided records appeared in June 1908.

The appearance in a recent auction of an interesting tinfoil phonograph by the French instrument-maker Ducretet re-awakened my curiosity concerning a still more interesting instrument by the same maker, namely a disc tinfoil phonograph. This was mentioned briefly in the second edition (1882) of *Le Microphone, le Radiophone et le Phonographe* by Du Moncel. A fuller description had, however, been published in *Séances de la Société Française de Physique* for 1879. It ran as follows (my translation):

M. Saint-Loup substitutes for the cylinder of the normal phonograph a plate on which has been traced a groove in the form of a spiral groove going from the centre to the circumference. On the plate is placed the metal foil on which are inscribed the vibrations communicated to the diaphragm of the phonograph and to the stylus attached to it.

This diaphragm is mounted on a carriage that is transported from the centre to the circumference and vice versa as a result of the rotation of the plate; the movement of the latter controls that of a worm and screw attached to the carriage. The circular movement is thus converted into rectilinear. The thread of the worm is exactly equal to that of the spiral, and so the stylus always remains in the groove cut in the plate. In fact the trace of the groove is originally obtained directly by the displacement of the carriage.

If this were all, the system would not give traces that were equidistant over the whole surface of the plate; they would be very congested near the centre and get farther and farther apart as they approached the circumference. In other words the distance travelled for a given motion of the diaphragm would be smaller at the centre than at the circumference of the plate.

To make the trace uniform at all parts of the plate, M. Saint-Loup has invented a simple mechanism that should find many applications. The rotational motion is imposed on the plate by a friction wheel acting on the face opposite to that on which the spiral has been cut. The axle, with its winding handle, of this wheel can move longitudinally in its bearings in such a way that the point of contact of wheel and plate can move either towards the centre or towards the circumference. The speed of the plate is thus modified; it slows down as the wheel moves towards the centre.¹

A small fork attached to the carriage of the phonograph engages in a slot cut in the axle of the wheel. Hence as the carriage moves so does the wheel, which therefore increases or diminishes the speed of rotation of the plate.

¹ This seems to be incorrect, but I think the translation is all right - V.K.C.

The position of the wheel relative to the stylus always remains the same. If the stylus is near the centre so also is the wheel and therefore the angular velocity of the plate is greater than when the stylus and wheel move towards the circumference. As they do so the angular velocity of the plate becomes proportionately less. Thus the distance travelled for a given duration of the action of the diaphragm remains constant throughout the spiral groove.

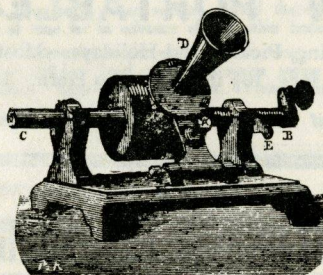
In the 1879 edition of the catalogue of the instrument makers Ducretet et Cie. appeared the following item (my translation):

Plate phonograph by M. Saint Loup.

The traces are in the form of a spiral of Archimedes going from the centre to the circumference of the plate. The instrument has been designed in such a way that during the uniform motion of the driving shaft the linear velocity relative to the stylus remains constant; for all positions of the stylus the distances that it travels relative to the plate are equal in equal times. This instrument is not supplied with a clockwork motor. It is very finely constructed.

300 fr.

I was not surprised, when I first read the former of the above extracts, to learn that less than two years after the invention of the phonograph, a disc version was produced in France, since it seemed appropriate that an effort should be made there to give the talking machine the form that had originally been proposed by Charles Cros, and Edison's attempt at this had already been published by Du Moncel in the first (1878) edition of his book. It was interesting to learn that Saint-Loup's instrument was provided with a constant linear velocity mechanism, since Cros had pointed out, in his sealed packet, the disadvantage arising from constant angular velocity. But I was surprised to learn that Saint-Loup achieved what Cros did not; his machine actually went into production and was marketed by Ducretet at 300 fr. (Ducretet's price for a cylinder machine was 100 fr. if it was hand-driven and 550 fr. if it was driven by clockwork). Perhaps one of our French members may be able to tell us how Ducretet stood with respect to the patents of Edison and Cros; did he manufacture under license or did he simply ignore the patents? It would be interesting also to learn more about the commercial history, if any, of another off-beat instrument that Du Moncel mentioned in 1882, namely the phonograph by Gamard that used neither a cylinder nor a disc, but a flat metal strip.

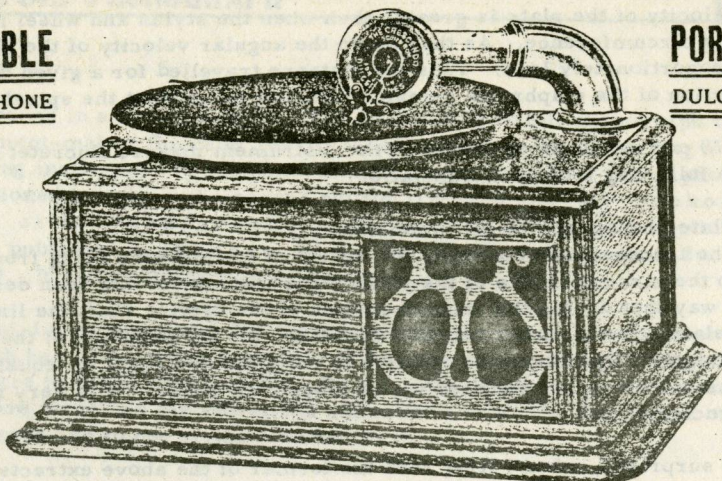


Cylinder tinfoil phonograph, Ducretet, 1879

THE
PORTABLE
DULCEPHONE

Specially
Intended
for Holiday
Use.

Fitted with
new
CRESCENDO
Sound-Box.

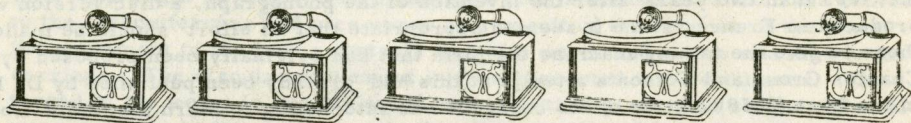


THE
PORTABLE
DULCEPHONE

75/-

including
carrying
case . . .

Lists and
Dealers
Names from
S. S. & S.
Worship St.
E.C.



APOLLO

- - DISC - -
TALKING MACHINES

Just Ready.

TWO NEW PORTABLE MODELS

For the Home, Boating, Picnics, and Holidays. Most Compact, measuring
only 8 in. high, 13½ in. long, 10½ in. wide. No Horn. In Oak and Mahogany.

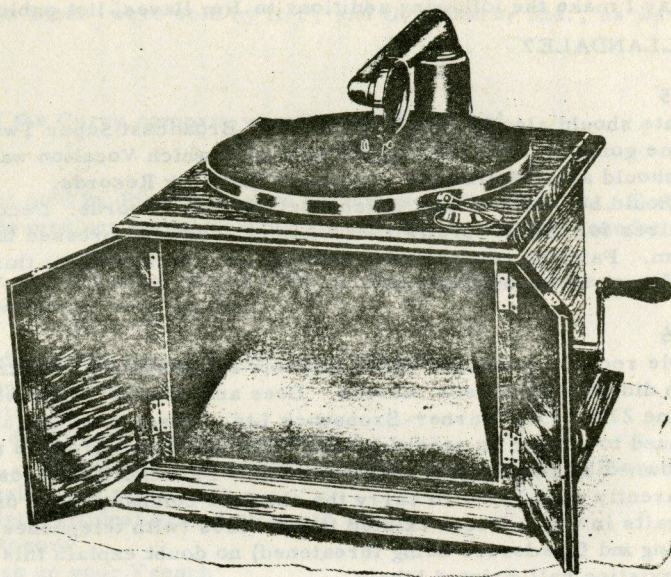
Shut up Entirely and require no Carrying Case. Popular Prices.

. . . Write for Particulars to . . .

CRAIES AND STAVRIDIS, 101, BUNHILL ROW, E.C.

In July 1909, the Dulcephone Portable was a straight crib of the Pigmy Grand Gramophone, although Apollo apparently already had a true portable, with no outer case.

The wonderful new portable Dulcephone.



The DWARF. Price £3.

Hitherto all Hornless Gramophones have had the motor placed inside the interior trumpet.

The "**Dwarf Hornless Gramophone**" (illustrated above), has the motor concealed underneath, which leaves the trumpet—except for the spindle—entirely free of any obstruction likely to interfere with the free passage of sound waves emitted therefrom. This greatly increases the sound, and results in a purity of tone far in advance of any other hornless machine.

This instrument is handsomely made with an oak case. It is furnished with a wooden trumpet, taper tone-arm with cast bracket fixed at back, a single spring motor—Swiss make—which plays one 12 inch disc, and a "Climax" British made soundbox. Height 9 inches. Base measurement 13 inch square.

An elegant and compact machine.

OBTAINABLE AT ALL HIGH-CLASS MUSIC DEALERS.

Sole Makers—BARNETT SAMUEL & SONS, LTD., 32—36, Worship Street, E.C.

By July 1911, Barnet Samuel had again followed the Gramophone Co. in their 'hornless' design, and the Decca was still three years away.

ENGLISH RECORDS 1930-39

Dear Sir,

May I make the following additions to Jim Hayes' list published in the last issue of HILLANDALE?

Page 295

Crystalate should also be credited with 10" Broadcast Super Twelve; Crystalate kept the name going on labels during the period in which Vocalion was being liquidated. Crystalate should also be credited with the 7" Nursery Records.

Decca should be credited with Edison Bell Winner records: Decca were sales concessionaires for the 'W' prefix E-B Winners, and also pressed them and recorded some of them. Pavilion records have been put as sold by Decca; this may be so, but the label belonged to Imperialads Ltd.

Page 296

Metropole records were also made and sold by Metropole Industries Ltd.

Vocalion did not sell Unison records. Does any member know who did?

After June 27th 1933, Warner-Brunswick Ltd. ceased to exist, although the name continued to appear on record labels. The new name given to the company (which was owned by Decca) was Brunswick Ltd. Panachord records likewise continued, apparently until 1939, to carry the obsolete company name on their labels. The dire straits in which Decca existed in the 1930s (with telephones being cut off, bailiffs calling and foredosure being threatened) no doubt explain this economical using up of existing half-printed labels.

Page 297

The Daily Mail Mystery Record was sold by the Daily Mail (Associated Newspapers Ltd.)

The Globe Record Co Ltd's record I have in my file as simply 'Empire', but I have never seen an actual record and do not know its full name style. LIDO was another Globe record. Various records incorporated the word 'Empire' in their names over the years.

Diamond records came, I believe, from Diamond Universal Gramophone Records Ltd.

Fetherflex (not Featherflex) was a 1920's record. Forget what "Storeyville" had to say. They were nothing to do with Piccadilly.

Mail Order Companies: I am not sure why some of these companies were so described. Celebrity records were on sale, without any advice that they were to be ordered through the post. Presumably they were sold by stockists of Celebrity gramophones. E.M.G. records were available over the counter, as were Levy's Orioles, and Octacros (n.b. one 's' only) from Synchrophone Ltd. were obtainable 'from your local dealer', to quote a catalogue.

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Royale was sold in the U.S.A., though some were from English masters.

Hudson came from the Hudson Record Co., and were probably sold by "Music de Wolfe Ltd.

Redwing were owned by Gallaher of Belfast, and so should not be included.

Songs of Wild Birds were sold by H. F. and G. Witherby Ltd., as were Hunting by Ear.

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The name of the Curry company was Currys (1927) Ltd.

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Pik-Nik were sold by Pik-Nik Record Suppliers of Charlotte St., E. C. 2.

Dolmetsch Recordings were probably sold by the Dolmetsch Foundation Incorporated.

Linguaphone records from March 1930, perhaps earlier, were on offer from the Linguaphone (Language) Institute Ltd.

Other records offered between 1930 and 1939 were:

Animal Language Records

Aircraft Products Ltd.

(A. C. Delacour) de Brisay, organ recordings

Aeolian Co. Ltd., recordings for use with Meloto music rolls and Pianola pianos.

Blanche Marchesi's own recordings

Billy Mayerl's International School of Music records

Carnaval 1930 Record

Daily Mail 'Brush up your French'

John Hart Album of pianoforte recordings

International Education Society Records

Sacred Melody Records

Teledisc Records

Raphael Tuck's Dance Music Postcard Records

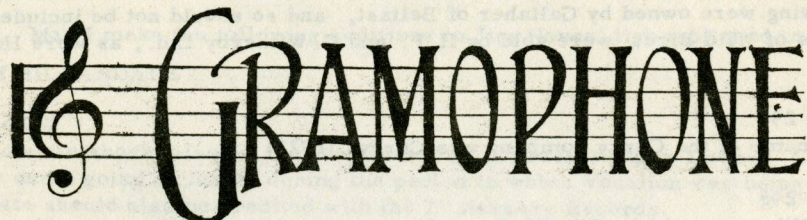
Other records which should have been on sale in the decade, according to press notices, were Mecca and Savoy records.

Yours faithfully,

Frank Andrews.

Overleaf is an October 1908 advertisement for the smallest tone-arm Gramophone, which had previously had an 8-inch turntable. The name of the earlier model remains a mystery, although in New Zealand it was called the Baby Monarch. The names 'Victor' and 'New Victor' had previously been applied to the design which at this time became the Intermediate Monarch (see Frontispiece in this issue). Readers across the Atlantic will recognise the smaller model as the Victor 1. Can anyone supply the correct British market name for it in 1906-7? - Ed.

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BOOK REVIEWS

THE ILLUSTRATED HISTORY OF TALKING MACHINES

by Daniel Marty

Edita S.A. - distributed in U.S.A. (and U.K.?) by Patrick Stephens Ltd, Bar Hill, Cambridge. £23.95 (£25.55 Post Paid).

No sooner had the Editor received a Review Copy of this massive tome than a review by Joe Pengelly arrived. In view of the book's size and cost, we are printing both his and the Editor's reviews.

~~~~~

This is hardly a book for the buffs. They will no doubt be bewildered to read that phonograph cylinders revolve at either 80 or 160 rpm, and are played with a needle; that "The Edison Opera Phonograph..... is the only Edison made with a stationary soundbox, the cylinder travelling across"; that the Trade-Mark Gramophone (and identified as such, although it isn't) sports an Exhibition soundbox and other disqualifying features; and that Charles Cros apparently invented the phonograph on 3rd December 1877.

These errors of fact - along with others - are difficult to understand in view of the extensive list of publications noted in the "Bibliographie" (sic). Significantly, though, neither George Frow's authoritative book of 1970 nor his joint publication of 1978 with Albert Sefl of THE EDISON CYLINDER PHONOGRAPHS 1877-1929, along with the work of Allen Koenigsberg is included in the bibliography.

The errors of fact are compounded by a translation from the original French text that is at times quaint, to say the least. Surely a checking of the translation by any knowledgeable English-speaking enthusiast would have spared us such horrors as 'gibbet' for horn-crane and the use of 'Stentor' for Concert-size cylinders.

On the credit side, the book is lavishly, if expensively, produced, with excellent illustrations in both black and white and colour, in the best coffee table tradition. It is surely a matter of regret that both the text and translation leave so much to be desired. At less than a third of the price, Christopher Proudfoot's COLLECTING PHONOGRAPHS AND GRAMOPHONES is to be preferred, and not merely because of the lesser cost.

Joe Pengelly

~~~~~

There are three things I do not like about this book: (1) The Title; (2) The Translation; (3) The Price.

The title is quite inappropriate to what is, in effect, a descriptive catalogue of the

author's fine collection, with introductory chapters on the early history of talking machines, up to about 1900. Thereafter, most of the information centres on individual machines and these are nearly all pre-1914, except for a Lumiere Pleated Diaphragm (the French version only) and scores of gimmicky camera-gramophones and the like. The newcomer to the subject would learn nothing from this book about Orthophonic, Re-entrant, Plano-Reflex, Percy Wilson or E.M. Ginn. Of course, M. Marty does not have to cover subjects in which he is not interested, but without such important elements he should not call his work a history.

The translation suffers from the translator's non-familiarity with the subject. Few, if any, technical terms are correctly translated. The French Diaphragme is translated literally as 'diaphragm', which in some places makes nonsense, while I do not think the word 'reproducer' occurs anywhere; 'soundbox' does, but usually wrongly. I hope the ghost of old Emile will come to haunt the man who could write of Berliner's 'phonograph', and 'Orpheus attachment' sounds so much more picturesque than 'Vérité System'. Perhaps my favourite example is the following caption to a picture of a most unusual phonograph: "Le Colibri, a well-made phonograph, featured a diaphragm and horn that followed the grooves, thanks to a moveable bar fixed to an endless screw. The cylinder frame was of black ebony, the motor cog wheels brass.... The diaphragms were ebony..." In case you missed that bit of gobbledegook, the 'feature' was a feedscrew and trunnion, about the only part of the machine, judging from the picture, that was of entirely conventional design.* It would seem elementary that, with a technical subject such as this, a publisher should either choose a translator knowledgeable in the subject, or show the translation to someone able to eradicate such weaknesses.

To what extent apparent historical errors are due to the translator (who may have missed subtle nuances in the original) is difficult to say, so that these I will not mention, except to wonder whether a collector of M. Marty's standing (he has no less than five tinfoils illustrated in the book) really does not know the difference between a Trade Mark Gramophone and a New Style No. 3 of 1904?

The copy sent for review had no price printed in it, and I had assumed this would be about £15 before Joe Pengelly's review revealed the awful truth. I cannot really see why anyone should spend £24 on such a book; the novice should be protected from seeing it, lest he find himself unable to understand a word of his fellow collectors' conversation or to make his own eccentric vocabulary understood, and the advanced collector will not find £24-worth of new information herein. True, there are some useful pictures of unfamiliar French machines, but I would suggest your money were better spent on the new edition of Chew, which would leave enough change for a decent portable gramophone, perhaps.

Christopher Proudfoot

- * Since writing this review, I have learnt that the Colibri's trunnion is a very interesting feature, in that it can be lifted off the feedscrew and put away when the machine is out of use. Presumably this was clear in the original French, but it has completely eluded the translator.

TALKING MACHINES

By V.K. Chew

H.M.S.O.

£2.95

The first edition of V.K. Chew's Science Museum booklet TALKING MACHINES appeared in 1967, and with its clear, concise style, its dry humour and its excellent illustrations, it was the foremost general introduction to our subject until it went out of print a few years ago. By the time this issue of HILLANDALE appears, the long-awaited new edition of TALKING MACHINES will be available, and it is a great joy to be able once again to recommend to readers a book that costs but a fraction as much as expensive pot-boilers of the sort reviewed above. Of course, for £2.95 you do not get colour illustrations or hard covers, and I am not altogether happy about the new oblong format for a soft-covered book which is going to be much thumbed and will lose its pristine appearance all too rapidly, but the new shape has allowed several of the illustrations to be enlarged, and there are a number of new ones as well.

One illustration that might have been revised, but has not, is that page of line drawings of early Gramophones, in which an artistic but unmechanical designer has reversed the plates of three tone-arm machines to make the horns face the same way as those of three travelling-arm models. The result is three left-hand-wind gramophones with anti-clockwise motors. Curiously, the word graphophone is still spelt with a lower case initial 'g', although this word, unlike 'phonograph' or 'gramophone', never entered into general usage and remained a proprietary name. It says much for the book that there is nothing more serious to criticise, and if the story goes only up to 1914, at least that is clearly stated as the limit of the book's scope and is admitted to be somewhat arbitrary as far as gramophone history is concerned. All the same, an account of the interesting and important developments of the 1920's from Mr. Chew's pen would have been a most welcome extra Chapter for the new edition.

As before, the early history of talking machines is traced in a series of commandably short chapters which succeed in guiding the reader with the greatest of ease through the maze of contradictory accounts, trading arrangements and patent litigation. There are two pitfalls for the historian of this period; that of over-simplifying and giving incorrect facts on the one hand, and that of leaving the reader totally bewildered by trying to explain every detail on the other, and Mr. Chew marches firmly down the central course between these two.

This is a book which can be unreservedly recommended, and I would go further and say that, at its price, there can be no reason for any member of this Society not to own a copy.

Christopher Proudfoot

PEOPLE, PAPER & THINGS

by George Frow

On several occasions in the past reference has been made in Hillandale to the pioneer recorder Ludwig Koch, and in November the B.B.C. radio gave nearly an hour to the centenary of his birth; he died in May 1972 at the age of 92. As many will know, Koch was the first to record animal and bird sounds, having been given one of the first Edison phonographs as a small boy in Germany. He subsequently collected sounds and voices of the famous, as others would ask for autographs. His family must have been prosperous, moving in circles that brought recordings of Bismark, Hindenburg and Brahms, among many others. On arrival in London after Hitler's seizing of power, Koch demonstrated his nature sound recordings at Witherby's, in High Holborn. Witherby was a publisher of books on nature subjects, field sports and pastimes, and Frank Witherby introduced him to Max Nicholson who was preparing a book on birdsong. The two series on Songs of Wild Birds followed (Records 1 and 2, and 3 to 5) and 'Hunting by Ear' (Records 101-102), and a collaboration with Julian Huxley on Animal Language. The famous call of the curlew which became something of a 'signature tune' to Koch's nature programmes was recorded, not as might be thought on a wild Yorkshire moor, but about thirty miles from London on Chobham Common, near Woking, and still within the commuter belt. He was indeed a master of nature's music.

In December a London newspaper reported the presentation by EMI of an H. M. V. 'magnificent oak-bodied gramophone, morning-glory horn and all, made by the Company in 1910' to their newly-discovered German violinist, 18-year-old Anne-Sophie Mutter. The machine, originally priced at £4.10s. was 'discovered' in a Hendon shop - it is not stated which one, but perhaps that establishment 200 yards north of the Underground Station - and also presented were a box of needles and a clutch of 78 violin recordings. Fräulein Mutter was reported to have said "I will keep it beside my bed", and there the matter, Mutter and the gramophone rest. Also revealed is that EMI recently presented a similar instrument to a favoured artist, Ricardo Muti the conductor. Cold winds are blowing through the record industry as we all know, and perhaps the tendency is moving towards paying in kind rather than in specie.

Also in December, Sir Adrian Boult announced he was retiring. As he has not been in the recording studios for about three years, and the concert platform some time before then, this presumably means he is ceasing teaching activities, and at the rising age of 93 it is incredible that he has worked for so long. His earliest recordings seem to be HMV D 520/1 (Shropshire Lad/Good Humoured Ladies), issued in February 1921, with the British Symphony Orchestra. To put this date into another perspective, this was several months before the death of Caruso. Dr. A. C. Boult, as he then was, transferred his recording activity to Edison Bell in 1922, and stayed with that Company until appointed to the B.B.C. Symphony Orchestra in 1930, when he returned to HMV. It is possible that he had seen no future with HMV in 1922; among its regular British conductors were names like Landon Ronald, Ed-

ward Elgar, Albert Coates, Edward German, Percy Pitt and Eugene Goossens Sr., and the small number of orchestral records put out every month meant few opportunities. However, that is speculation.

The talk by Allen Debus at a London Meeting last year included several early recorded items by both negro and burnt-cork singers and comedians. Two very popular burnt-cork comics of the early Columbia records were Moran and Mack, whose *Two Black Crows* duologues ran to 14 parts in the British catalogue, and a wider range in their native American. In 1929 George Moran and Charles Mack starred in an early Paramount sound film 'Why Bring that up?' This was described as an 'All Talking, Dancing, Singing Hit of the New Show World'. There were to be several Morans and after Mack was killed in a car crash in 1934 the act packed up. All the seven records stayed in the British catalogue until 1937-8. Conversely the immensely popular and contemporary American pair - with the unique punctuation - Amos 'n' Andy (Freeman F. Gosden and Charles J. Connell) never cut any ice at all in Britain, in spite of their enormous daily radio following in the States, and only one or two of their disc recordings survived briefly in the Parlophone lists. They too tried their talents on early sound films. Our own burnt-cork comics Alexander and Mose (Albert Whelan and Billy Bennett) made few recordings as a partnership, but scores in their individual styles, and Whelan's ran to many hundreds from early G. and T. days to at least one l. p. appearance (Fontana TFL 5043).

The name of Auguste van Biene is almost forgotten today, even by reference books, but his 78 recordings of cello solos still come to hand on several labels, particularly his own piece 'The Broken Melody'. He made his reputation as a conductor of opera and operetta, and presided at performances on tour and in London of Ivan Caryll's first work for the stage, called 'Lily of Léonville' in 1886. Later he used to take part in a playlet called the 'Broken Melody', in which his cello invoked the spirit of a lost love, and this gave him a living for years on tours of the music halls. Altogether he claimed to have played this piece over 4,000 times. He made his exit in the dramatic way that many actors might envy, by dropping dead on the stage of the Brighton Hippodrome on the evening of January 23rd 1913, during a performance of 'The Broken Melody'. This gave the piece a bizarre but commercially welcome aura, and the record companies pushed his few records. Ten days before he died, he had visited the Edison Bell studios to make records (Velvet Face 1275, 6, 7), including again 'The Broken Melody', and a possible successor by Albert Ketelbey called 'The Phantom Melody', a piece still in the repertoires of small orchestras, when they can be found. It is of interest to note that the boy prodigy John Barbirolli played 'The Broken Melody' on his cello on Edison Bell Winner 2148, issued in mid-1912, and a collector's item that merits retaining if found in good condition. In mid-1913 van Biene's cello was sold for £85 at Puttick and Simpson's in London.

Emil Marott, Tjørneengen 16, 2791 Dragør, Denmark, tells us that a museum to the singer Vilhelm Herold is being set up in Hasle on the island of Bornholm, where he was born. Although Herold may be less familiar than other Danish singers such as Lauritz Melchior, Emil Marott tells us he performed Lohengrin at Covent Garden. Mr. Marott would like to obtain phonographs to play both standard and intermediate cylinders, and anyone interested is invited to contact him.

Dear Chairman,

I read with interest Mr. J. A. McCleery's letter on the subject of a Society "Sound Library". It seems to me that the preservation of recorded sound is a very worthwhile endeavour but care is needed to ensure that the Library is unique. Organisations such as the B. B. C. and the British Institute of Recorded Sound have a very extensive library of early recordings. They have the technology to "process" the recorded sound to extract the maximum fidelity and there would be little point, in my opinion, in duplicating or even supplementing their libraries.

However, if the point of the exercise is to demonstrate the increase in fidelity of both machines and records over the years, that is another matter. It does puzzle me though, if this is the case, why Mr. McCleery wants to record in stereo. (I presume no one owns a Graphophone Multiplex Grand!)

If we are trying to reproduce the sound as heard by listeners in, say, 1900, then no electrical tricks are allowed. The selected machine should be situated in a completely "dead" room and the resultant sound recorded on a high fidelity recording system in mono. This is how we are told Diamond Disc records were done for the famous Tone Tests. If we are trying to establish a comparative record of the progress of machine/record technology, then there is a snag in asking various members to record. The recording "studio" and the recording apparatus would need to be constant, which implies one central location, if we are to avoid a varying quality of recording.

I think it is a very worthwhile idea and should be pursued. As far as cylinder machines are concerned, I am willing to make any of my machines or cylinders available for the project if they are considered good enough. There lies another aspect; who would judge whether a particular machine or record was the best available and thus most representative of the sounds heard by our forefathers?

D. M. Field

Dear Mr. Proudfoot,

I have just read Mr. McCleery's letter in HILLANDALE concerning the idea of recording old talking machines, and in response to your comments at the end I would be interested in helping in any way with a project.

I possess an Opera phonograph which is in mint condition (one owner who was a phonograph mechanic until I acquired it a few years ago). Actually I do record Blue Amberols from it as it saves wear and tear.

My equipment for recording is REVOX Reel-to-reel A77 (7 $\frac{1}{2}$ i. p. s.), with B750 amplifier and AKG D224E microphones.

Yours sincerely,
J. J. Hopkinson.

So there we have two volunteers to assist with this project; what is needed now is someone to take on the organisation of it. I think perhaps Mike Field has slightly missed the point, which is to provide a library of recordings of machines at their best; the recorded material does not matter, as long as it is of the same period as the machine. There would be no comparison with the B. B. C. or B. I. R. S. libraries, which are of records. The B. B. C. obviously has few recordings of machines (you have only to see the curious way that table grands with closed doors manage to produce electrically-amplified sound in television plays to realise that), and this might present an opportunity to do something about the state of affairs. To record all machines in the same ambience would certainly be desirable, although I am not so sure about using a "dead" room; that may have been used for the Tone Tests, but they were hardly typical of the way people listened to the gramophone or phonograph at home. Inevitably, some recordings would be better than others, but the resulting tapes could be compared and the best chosen. Where there was some doubt as to the best, there is no reason why more than one example should not be retained. It is not as if all gramophones even of the same make and model necessarily performed equally well when they were new. - Ed.



A number of the Waltershausen Berliner gramophones have come to light in the last few years, but nearly all have been devoid of a manufacturer's label. Here is a Kaemmer, Reinhardt and Co. label, showing the correct form of the company name. We think of them primarily as toy manufacturers, but the words 'Grammophon Fabrik' show this side to have been no less important.

ANNUAL GENERAL MEETING

HELD AT THE ECCENTRIC CLUB ON OCTOBER 17th 1981

The Minutes of the previous Annual General Meeting were taken as read, having been published in the Hillandale News, and their acceptance was proposed by F. Andrews, seconded by E. Matthews and agreed.

Chairman's Report

The Chairman reported another successful year, and recalled particularly the interesting series of programmes, in which presenters had included Arthur W. J. G. Ord-Hume, Leonard Petts, Allen Debus and Gordon Bromly.

Treasurer's Report

Barry Williamson, in his last report as Treasurer, showed that, at the end of the year, the Society will have a balance in hand of roughly £417. Membership will be around 670 at that time. The magazine was costing about £260 each issue to print, and about £160 to post to members. No increase in subscriptions was thought necessary this year, apart possibly for Airmail subscribers; this could only be decided when the new postal charges, due in January, become known. Bank charges for dollar cheques now amount to £1 per cheque (in 1976 it was 10p.) Book sales (and purchase of stock) were well up on last year. Adoption of the Treasurer's Report was proposed by B. Raynaud and seconded by R. Armstrong. The Auditor's Report was then given, in which the accounts were stated to be satisfactory as at August 6th 1981.

Barry Williamson then gave an account of Phonoparts' activities, and mentioned a dramatic drop in turnover, especially on the more profitable items. Postage over the year amounted to £267.

In answer to a request from the floor, the Editor then gave a brief report on the production of the magazine, and a vote of thanks for his work was proposed by F. Andrews and seconded by B. Williamson.

Election of Officers

No alternative nominations having been received to the proposed Officers for 1981-2, the Chairman was re-elected and the following were elected en bloc:

Vice-Chairman	George Frow
Treasurer	John McKeown
Secretary	Dave Roberts
Committee:	Ted Cunningham, Mike Field, Len Watts, Frank Andrews, Peter Mårtland.

Barry Williamson and Barry Raynaud had both resigned from the Committee, and a vote of thanks was passed to both. Barry Williamson was elected a Vice-President.

Auditor: Mrs. Legge was re-appointed, and a vote of thanks for her work this year

was passed.

Programmes, 1981-2

Dave Roberts is relinquishing the post of Meetings Organiser, and a volunteer for this post was called for. Programmes so far arranged for the season are as follows:

November 17th	Leonard Petts
December 22nd	John McKeown
January 19th	Free-for-all (theme: non-commercially issued records)
February 16th	Peter Martland (The Great War)
March 9th	Barry Raynaud (Recent Studio Practice)
April 27th	George Frow
May 19th (Wed.)	Gordon Bromly
June 22nd	Frank Andrews (Broadcast Records)
July (Eccentric Club)	
August (Eccentric Club)	
September	
October	A. G. M.

Any Other Business

An Australian member, Jack Lonegan, heartily thanked the Members, and the Officers in particular, for their work for the Society, and for the opportunities it gave overseas members to get in touch with one another. The Chairman thanked Jack Lonegan for his kind remarks, and went on to read from a letter from Mike Field, who could not be present, making various suggestions on the Society's activities. There was general disagreement with his suggestion that we should hold more social gatherings (dinner-dances, ladies' nights and the like), although regional branches were of course free to hold such events if their members wished. It was felt, however, that more co-ordination between branches was required, and that a Regional Co-ordinator should be appointed. (Subsequently, Mike Field agreed to undertake this task).

The subject of overseas visits was discussed, with reference to Mike Field's suggested visit to Holland at a likely cost of about £60 a head, and a question from the floor about a possible visit to the U.S.A. Enquiries would be made about the latter, and eight members present indicated that they might be interested in such a visit.

There being no further business to discuss, the Meeting was closed, and the members adjourned to another room for tea kindly provided by the new Treasurer, John McKeown.

After tea, the past Treasurer gave a 'Small Record Programme', of small records, presented with his characteristic wit, and the President and Vice-Chairman treated us to a playing of cylinders on his Idelia phonograph. In between, Ron Armstrong demonstrated his Duo-Trac, the only known survivor of this interesting optical tape machine of the immediate pre-war era.

THE HILLANDALE NEWS is the official journal of the CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY (Founded 1919)

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Vice-Presidents: James F. Dennis, A. D. Besford, B. A. Williamson
Chairman and Editor: Christopher Proudfoot
Vice-Chairman: G. L. Frow
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Committee: F. Andrews, L. Watts, P. Martland, E. Cunningham, M. Field
Archivist: John Carreck, [REDACTED]

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UK and Europe	£5.00 per annum
Australia, New Zealand and Far East	£6.75 " "
USA, Canada	\$14.50 " "(Airmail); \$11.00 (Seamail)

Overseas members are asked to send Sterling Drafts or banknotes, as the cost of clearing overseas cheques is prohibitive. Australian and N. Z. Postal Orders are accepted in the UK. Receipts are sent with the next magazine. All cheques and drafts must be payable to THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY, not to individuals.

BRANCHES - Secretaries

East Fife - E. J. Goodall, [REDACTED]
Hereford - D. Watson, [REDACTED]
Chilterns - S. Jellyman, Farthings, Hedsor Lane, Bourne End, Bucks
Midlands - G. Burton, [REDACTED]
Newcastle (Clockwork Music Group) - P. Bailey, [REDACTED]
Yorkshire - P. Austwick, [REDACTED]
Victoria, Australia - C. Gracie, [REDACTED]

Articles for the Hillandale News should be sent to the EDITOR at the above address. Inclusion is at the Editor's discretion. Items intended for a specific issue must reach the Editor not less than one month before the first day of the month of publication. All articles should carry the author's name (accompanying letters may be separated before the magazine is typed). Illustrations should be in the form of line drawings on plain paper, engravings or good quality photostats, or black and white photographs (not negatives or colour prints or transparencies). Material which is to be returned should be accompanied by a stamped addressed envelope of suitable size.

CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY
